

MULTIMEDIA



UNIVERSITY

STUDENT ID NO

--	--	--	--	--	--	--	--	--	--

MULTIMEDIA UNIVERSITY

FINAL EXAMINATION

TRIMESTER 2, 2018/2019

**LEA1027**

**ENGLISH FOR ACADEMIC PURPOSES**

(All groups/sections)

4 MARCH 2019

9.00 AM – 11.00 AM

(2 Hours)

---

**INSTRUCTIONS TO STUDENT**

1. This question paper consists of **FIVE** pages.
2. Answer **ALL** questions in the Answer Booklet provided.

**SECTION A: READING COMPREHENSION [30 MARKS]**

**Instructions:** Read the following passage and answer the following questions.

- 1 When Shane McCorristine, a scholar of modern British history, went trawling through police reports from 19th-century England, he was struck by the number that contained descriptions of dreams: witnesses and victims seemed to make a point of telling police and coroners if they had anticipated a crime or a death in their dreams. Telling dreams, he said, was a way to create “a social bond between a vulnerable person and the authorities.” Unfortunately, he noticed that dream reports started dropping out of **inquests** and news stories in the 1920s, and he pinned the blame on Freud. “Freudian theories were spreading, and they were recalibrating people’s relationship with the dream world,” he said. “There’s increasing embarrassment around dreams.” Suddenly, they might be interpreted as signs of some **latent** neurosis or sexual deviance.
- 2 A century later, conventional wisdom **dictates** that dreams are not a subject for polite conversation. Writing for the *New Yorker*’s website in 2018, Dan Piepenbring began a review of *Insomniac Dreams*, a book about Nabokov’s relationship with his dreams, by apologizing for the topic: “Dreams are boring. On the list of tedious conversation topics, they fall somewhere between the five-day forecast and golf.” A few years earlier, radio producer Sarah Koenig devoted an episode of *This American Life* to laying out the seven topics that interesting people should never talk about. Dreams came in at number four, right behind menstruation. In the *Guardian*, British writer Charlie Brooker claimed that listening to other people’s dreams made him dream “of a future in which the anecdote has finished and their face has stopped talking and their body’s gone away.” Novelist Michael Chabon wrote in the New York Review of Books that discussion of dreams is all but banned from his breakfast table, **railing** against them, complaining that dreams are poor conversational **fodder** or on other hand, as of little use: They drag on and on. They get twisted in the telling. Most unforgivable, they are bad stories. When I explain the topic of my book, people frequently offer their sympathies: “People must want to tell you their dreams,” they say with an I-feel-your-pain nod. “Those are the most boring conversations.”
- 3 In a society that still sees dreams as **frivolous**, airing them aloud is considered pointless at best, self-indulgent at worst. People worry that in sharing their dreams, they could inadvertently reveal some shameful neurosis or deviant desire; one of Freud’s most enduring yet least supported theories is that most dreams express unconscious erotic wishes. If someone says, “You were in my dream last night,” it’s still basically an **innuendo**, where most people will infer of the worst.
- 4 “Tellers of dreams have some basic obstacles to overcome,” literary scholar James Phelan said when I asked him whether there was anything about dreams that rendered them **tedious** narratives. “What makes stories of non-dream experiences interesting is that they are ‘tellable’ in some sense: the story implicitly claims that there’s something about the experiences that raise them above the level of ordinary, unremarkable happenings.” The protagonist might confront some danger, learn a lesson, or encounter something beautiful. But in

dreams, “just about any event can occur, which means that the ordinary or extraordinary distinction relevant to stories of non-dream experiences no longer applies, which makes tellability more murky.” 50

- 5 Another problem is that dreams don’t follow the type of logic we expect of a good yarn, Phelan said. “Often tellers will try to recount faithfully the sequence of the dream events. But such faithfulness typically means no cause-and-effect logic, and that absence typically means no coherence to the story, and no coherence means a bad story. If 55 the story of my day is boring because it is awash in details of no significance, the faithful recounting of a dream is boring because it is awash in randomness.”
- 6

- Apart from that, it’s hard to feel invested in another person’s dream. You don’t have any **stake** in it. You know from the outset that 60 the story ends with the dreamer waking up in bed, unscathed. “The teller of the dream has a listener who inherently doesn’t really care, because it’s the teller’s dream, and the listener is hearing something kind of egotistical and likely to be embarrassing,” said Alison Booth, an English professor at the University of Virginia who specializes in narrative 65 theory. “How are we to imagine we are the dreamer, when we hear about it? Whereas in fiction, rule number one is you are the reader and you have every right to be at the center of the story/imagine yourself as 7 protagonist.”

- Maybe Westerners are just out of practice; maybe they don’t know 70 how to communicate their dreams. The reluctance to talk about dreaming is a culturally specific and recent phenomenon. There may even be an evolutionary reason why we feel so **compelled** to share our dreams. If the brain is trying to identify weak associations that may be valuable, then “it’s got to be very lenient,” said Robert Stickgold, director of 75 Harvard’s Center for Sleep and Cognition. “Maybe part of this process of biasing the brain’s association-strengthening mechanism to say, ‘Pay attention to this association I found’ carries over into waking, and now 8 you want everyone else to pay attention to it.”

As our ancestors intuited, talking about dreams whether casually recounting them to friends, analysing them in structured groups, or even sharing them with strangers on the internet can amplify their benefits. The more we integrate our dreams into our days, the more easily we remember them. The act of discussing dreams can bring people together; just as dreams open up conversations on sensitive or embarrassing issues in a therapeutic setting, they can also facilitate intimate conversations among friends.

Adapted from Robb, A. (2018, November 16). *People Say It’s Boring to Talk About A Dream You Had*. Retrieved from <http://time.com/5456903/why-we-dream-alice-robb/>

### Question I (10 marks)

**Instructions:** Explain the meaning of each of the following words taken from the passage. Provide a word or a phrase that best explains its meaning within the context of the passage.

1. inquest (line 8)
2. latent (line 12)

3. dictates (line 13)
4. railing (line 27)
5. fodder (line 28)
6. frivolous (line 33)
7. innuendo (line 39)
8. tedious (line 42)
9. stake (line 60)
10. compelled (line 73)

**Question II (20 marks)**

**Instructions:** Answer the following questions in complete sentences.

1. In your own words, state the author's thesis statement. (2 marks)
2. Name **two (2)** obstacles in narrating dreams. (2 marks)
3. State **two (2)** evidences that dreams are boring topics for discussion? (2 marks)
4. State the main idea in paragraph 6. (2 marks)
5. List **four (4)** reasons why it is hard to invest in other people's dreams. (4 marks)
6. According to Shane McCorristine, why has the number of police reports that contained descriptions of dreams decreased in the 19th century? (2 marks)
7. Identify what the author thinks of Freud and provide an example from the passage to justify your answer. (2 marks)
8. Identify a tone used by the author and provide an example from the passage to justify your answer. (2 marks)
9. Identify the author's purpose for writing and provide evidence from the passage to justify your answer. (2 marks)

**Continued...**

**SECTION B: GRAMMAR [20 MARKS]****Question 1: Sentence errors (10 marks)**

**Instructions:** This extract contains TEN errors in fragment, run-on, faulty parallelism and faulty modifier. Identify and correct the errors as illustrated in the example.

<u>No.</u>	<u>Line</u>	<u>Error</u>	<u>Correction</u>
0	1	The recent deaths of chef, TV host, and someone who writes, Anthony Bourdain, 61, ...	The recent deaths of chef, TV host, and writer Anthony Bourdain, 61,...

**How the Media Covers Celebrity Suicides can have Life or Death Consequences**

The recent deaths of chef, TV host, **and someone who writes** Anthony Bourdain, 61, and the fashion designer Kate Spade, 55, by suicide raised some of the same issues as the coverage of DJ Avicii's death in April of this year. "Avicii reportedly committed suicide with broken glass bottle" was Page Six's headline. "Avicii's suicide was caused by self-inflicted cuts from glass," reported TMZ. "In Avicii's death, suicide details emerge," the Los Angeles Times said. Sensational headlines like these continue to crop up following the death of 28-year-old DJ and artist Tim Bergling, better known as Avicii, who died of suicide last month. The news of Avicii's death is sad, painful and confusing. It is shocking that someone with so much attributes could be so sad as he was young, beautiful, talented, wealthy, and widely loved. However, shock is not a good excuse to throw ethics out the window when it comes to reporting his death.

Studies have shown, over and over, that the way we talk about suicide publicly can have astounding consequences. News of one person ending their own life can lead to more suicides. Especially for people similar to the victim in age and gender. When they occur within professions, schools, ethnicities, or towns, experts call them suicide clusters, or speak of contagion, or social modelling. The media in young people effect appears to be the strongest. When someone struggling with mental health is suffering and knows that someone like them responded to that suffering by killing themselves. It puts death on the table. Media contagion research shows a dose effect: the more exposure to media reporting of suicide, including the number of articles and the prominence of the death, the greater is the copycat effect. Changing the way a suicide is reported in the press can reduce suicides. In 1989, a national conference of suicidologists, psychologists, and journalists pooled their knowledge and to come up with a set of media guidelines for reporting on suicide. The goal is to keep vulnerable people alive. We have decades of robust, replicated, international research showing that details how suicide is reported matter. When people in a vulnerable state are bombarded by reports of the specific details and methods of a suicide, triggers ideation and action. A 1987 study discovered that an 80 percent drop in suicides by subway in Vienna was due to the rollout of ethical media reporting as well as a prevention campaign.

On the internet, adhering to guidelines is much harder where information spreads with little oversight. Researchers are finding that features of the internet — like search algorithms and hyperlinks to similar stories — multiply the impact of irresponsible reporting. New studies examining the impact of online news

media and social media in Canada, Japan, and the UK on the suicide media contagion suggest that the internet is exacerbating the problem.

In 2014, after news broke that Robin Williams had taken his own life, headlines on Fox News, the Daily News, and even the New York Times included details that he “hanged himself”. Some even reported that a belt was used. A meme depicting Disney’s Aladdin character saying, “You’re free now, Genie,” in reference to the Williams-voiced Genie character, went viral. It made the suicide seemed like a triumph and suggesting that the dead are somewhere better or freer. For the four months that followed, the suicide rate went up to 10 percent. The rise was especially dramatic among middle-aged men. A study out of Columbia University showed that suicide by strangulation rose by 32 percent, compared to about 3 percent for other methods used. Celebrity suicides have an outsize influence. People recognized the phenomenon before modern statistics: After publication of Wolfgang Goethe’s *Sufferings of Young Werther*, there was a rash of suicides across Europe notably similar to the one in the novel. It was called the “Werther Effect.”

The internet age still relatively new, and we will know more in the future about how to balance freedom of speech and public health. For now, news sites should stick to the guidelines, we all play a part. Everyone can be smart about what they post and avoid words or pictures on social media that could perpetuate bad practices and even endanger someone vulnerable.

*Adapted from* Hecht, J.E. (2018, June 8). How the media covers celebrity suicides can have life-or-death consequences. Retrieved from [www.vox.com/first-person/2018/5/5/17319632/anthony-bourdain-kate-spade-cause-of-death-suicide-celebrities-reporting/](http://www.vox.com/first-person/2018/5/5/17319632/anthony-bourdain-kate-spade-cause-of-death-suicide-celebrities-reporting/)

### Question 2: Phrasal Verbs (10 marks)

**Instructions:** Write complete sentences using the phrasal verbs provided below. Each Sentence must consist of a minimum 10 words, not including the phrasal verb.

1. making up
2. owned up to
3. let down
4. put up
5. point out
6. call on
7. counting on
8. get along
9. watch out
10. eat out

**End of Paper**

